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EMBROIDERED DRESS BORDER
FRENCH, EARLY XIX CENTURY

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

OCTOBER, 1936

VOLUME XXXI, NUMBER 10

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THE HISTORY OF GLASS
AN EXHIBITION

The Museum is opening to its Members on the afternoon of October 13 and to the public on the morning of the following day, a special exhibition of glass which will continue through Sunday, November 29.

The Metropolitan Museum has arranged its collections in a series of departments, each of which covers the art of a geographical area or of a historical school, and hence it happens that with rare exceptions indi-

vidual crafts are scattered widely throughout the building. This exhibition is organized to bring together in one unbroken series the work of a single craft throughout its history from the fifteenth century B.C. to the twentieth century A.D. In so doing it is our belief that we are offering to craftsmen and designers a source of inspiration, and to the public a new light on the richness of the Museum's collections.

Gradually there have been added to those



FIG. 1. VASE, EGYPTIAN
1450-1350 B.C.

collections—often by gift and sometimes by purchase—an extraordinary series of examples of the glassmaker's craft. It would perhaps be difficult to single out any one department of the Museum as excelling in importance in this field, but this exhibition makes it obvious that the Museum is especially strong in the ancient fabrics. There are examples of outstanding fineness from ancient Egypt and Rome, and particularly from the mediaeval Near East, and toward the other end of the series the visitor will find an unusual collection of the glass of colonial America and the early Republic. Gaps there may be, here and there, in the intervening centuries, but on the whole we can present to the public a very imposing representation of the craft throughout thirty-four hundred years.

We have felt, however, that it would not

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be advisable to show in one exhibition glass in all the various uses to which it has been and may be put, and we have, therefore, not included glass in jewelry as an imitation of precious stones, nor in mosaic, in windows, and in the multitude of employments found for it in industry. It has seemed to us that a more homogeneous exhibition could be made by limiting the display to glass as a material for various forms of vessels.

The exhibition has been arranged by Preston Remington, Curator of the Department of Renaissance and Modern Art, in the three rooms which he designed a year ago in Gallery D 6 for the exhibition of French painting and sculpture. In the selection of the material from the departments in which collections of glass figure, he has had the assistance of the members of the staffs of those departments, who have also prepared the various sections of the catalogue of the exhibition.

The first of the three rooms devoted to the exhibition contains the glass of antiquity and the Orient—ancient Egypt, Greece and Rome, the Near East from mediaeval times, and China—and of mediaeval Europe. The second room contains European glass from the Renaissance through the eighteenth century. In the third is shown American glass from colonial times to the present and European glass of the nineteenth and twentieth centuries.

The earliest definitely dated glass vessels which have survived to our day have been found in ancient Egypt in tombs of the reign of Thut-mosé III of the fifteenth century B.C. Two are in the present exhibition. We have no assurance that their process of manufacture originated in Egypt—it may have been a Syrian invention—but we can safely say that it is the most primitive process in the making of vessels of glass. The glazing of faience had long been known when it was discovered that a temporary core could be coated thickly with vitreous glaze and cut away after the coating cooled, leaving a hollow glass cup or vase or bottle. Although the ancient Egyptian became most skillful in so handling his material he never advanced beyond this process, and his little vessels made for the toilet or for the table, while charming in their bright and lively

colors, are more like opaque enamels than glass as we know it today (see fig. 1).

For fourteen or fifteen centuries there was no important change. Egyptians, Syrians, and perhaps Greeks had produced glass vessels in quantities before someone revolutionized the whole craft, in the first century B.C., by discovering that molten glass



FIG. 2. JUG SIGNED BY ENNION
I-II CENTURY A.D.

could be blown in a bubble on the end of a metal tube.

With this invention glass suddenly changed in every respect. Blown glass, instead of being opaque, was translucent and even transparent. Vessels could be made swiftly, many times larger than ever before, far lighter than in any other material, and in a seemingly infinite variety of shapes. Coming just at the time of the foundation of the Roman Empire, glass blowing followed the growth of the Empire, and merchants carried Roman glass even into China. Here and there in Europe and the Near East one improvement in manufacture followed another, until

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the ancient world had at its command the essentials of nearly every process which we have today. Blown glass was easily manipulated into any form, or it might be shaped in a mold (see fig. 2). It might be painted with pigments fired on, it might be gilded, or it might be engraved. Meantime the earlier forms of opaque glass were highly developed into the millefiori, onyx, and cameo fabrics.

In the seventh century A.D. the greater part of the Eastern Roman Empire was submerged by the Arab invasion, and within a

palaces must have been filled with glass vessels of extraordinary richness. Such objects, being in daily use, have only rarely survived (there are, however, several in the present exhibition), but we have a very good idea of Mamluk glass in the mosque lamps (see fig. 5), of which the Museum has a collection unrivaled in the Occident.

In China glass has never played as important a part as in the Near East and the Occident. The earliest blown-glass vessels, perhaps, were those which were brought from the Roman Empire by merchants in the first centuries after Christ. Eventually



FIG. 3. SNUFF BOTTLE OF TWO-COLOR
GLASS, CHINESE, XVIII CENTURY

few years the whole Near East including Persia was a vast new Muhammadan Empire. The Arab brought no new arts and crafts with him, but after the first storm of the invasion he patronized the artists of the conquered lands. Thus it was that the methods of glassmaking current in the East under the Roman Empire continued hand in hand with the development of Muhammadan art until, under the Mamluks in the thirteenth and fourteenth centuries, the glass blowers, especially in Syria, produced some of the richest glass of mediaeval times. It was particularly the enameling, foreshadowed in the Roman period but brought to perfection by Arab craftsmen, which appealed to the Oriental, and the Mamluk



FIG. 4. DRINKING GLASS
GERMAN, XV-XVI CENTURY

Byzantine craftsmen came from the Mediterranean to teach the art to the southern Chinese, and later their place may have been taken by Arabs. However, in a country where fine potteries and porcelains were so common the product of the Westerners made little impression, and we have comparatively little Chinese glass earlier than the seventeenth and eighteenth centuries. At that period the Imperial factories began a larger production (see fig. 3), but even then the Chinese treated glass as they treated opaque jade and crystal rather than as their contemporaries were using it in Europe.

In mediaeval Europe glass as a material for vessels had far less popularity than in the more settled period of the Roman Empire. Early Christian glass naturally is Roman, and while the traditions of its manu-

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facture were preserved they were scarcely improved upon in the Dark Ages. However, in late mediaeval times Italy and Germany saw a rebirth of the industry on a large scale. Venice particularly attained a reputation for its glassmaking, and perhaps a large part of this reputation should be at-

the fifteenth century, the guild of Venetian glass blowers jealously guarded its secrets and passed them on from father to son. They evolved a clear, transparent glass capable of being blown into more fantastic shapes than had heretofore been possible, and were able to give full expression to the



FIG. 5. MOSQUE LAMP, MAMLUK, EARLY XIV CENTURY

tributed to the Byzantine craftsmen driven to Italy from Constantinople by the Turks in the fifteenth century. Hence it is that at the outset of the Renaissance Venice was producing even more sumptuous glass than the Orient, while that from across the Alps had still all the characteristics of a provincial product.

With all the processes of blowing, enameling, and gilding glass current in the Near East fully mastered soon after the middle of

exuberant spirit of Renaissance design. They soon dropped the imitation of metal shapes and produced at the ends of their blowpipes objects of a fanciful and fragile airiness in which utility often played no part. The great commercial republic fully realized the importance of keeping the product a monopoly, but in spite of stringent laws Venetian craftsmen gradually escaped the civil authorities and crossed the Alps into continental Europe.

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North of the Alps the forest green mediæval glass (see fig. 4) long persisted in popularity, but in the sixteenth century the Venetian processes of enameling and gilding were imitated (see fig. 6) by both Italian and native artisans. By the end of the century German craftsmen began to make their

century and later followed the lead of Venice. The same was true of the Low Countries and of England, where emigrant Italians set up their industry. In all these north-western lands the designs were soon permeated by local styles of art, but it was in England—and later in Ireland—that the industry became most individualistic. The English glassmakers experimented until they developed a lead glass which was remarkably clear and luminous and admirably suited to the deep facet cutting perfected in the eighteenth century.

The history of glassmaking in colonial America is that of every other colonial craft. The first settlers were dependent on their mother countries for the few sturdy utensils which they needed in their rather primitive homes, and as they prospered the richer colonists preferred the output of the skilled artisans of Europe to those of their own neighborhood. Nevertheless, in the eighteenth century there was already established in South Jersey a factory largely manned by glass blowers of the Low Countries, and other factories soon followed. While their products often had a certain naive charm (see fig. 7) they were strictly utilitarian and provincial from a European point of view. With the entry of the famous Stiegel into the industry just before the Revolution, and with his importation of numerous skilled craftsmen from England, Germany, and the Netherlands, a good, locally made lead glass of more ambitious design was spread throughout the colonies and, shortly after the Revolution was over, was even manufactured in the new settlements west of the Alleghanies. In fact, the young republic was in a position to supply a part of its own needs, and so developed was the glass industry that American inventiveness contributed one of the few fundamental changes in glass manufacture since the discovery of glass blowing in Roman times—the pressing machine.

In the nineteenth century the glassmakers were much concerned with improving their machinery and material and reviving ancient processes long neglected. Furthermore, intensive trade throughout the world tended to break down individuality in the local crafts in a manner reminiscent of the days



FIG. 6. EWER IN VENETIAN STYLE
PROBABLY TYROLESE, XVI CENTURY

own contributions to the industry. They evolved a potash-lime glass harder than that of Venice, and therefore capable of sharper and deeper cutting and engraving. Cut, engraved, and etched glass, as well as enameled glass decorated in native German taste, became a justly famous product of various states of the Holy Roman Empire.

In France and also in Spain—where much Near Eastern glass had been imported by the Moors—the craftsmen of the sixteenth

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of the Roman Empire. Thus it happens that the glass of the first three quarters of the last century lacks much of the artistic interest of the fabrics which had gone before.

The renaissance in the industry began, however, with the Universal Exposition of

decoration dependent on the contrast of polished and mat surfaces, have become more and more sought after, and forms have become more restrained and abstract. Elsewhere, notably in Sweden, Austria, and America, there has been a great revival of



FIG. 7. BOWL, SOUTHERN NEW JERSEY TYPE
XVIII CENTURY



FIG. 8. VASE BY SIDNEY WAUGH
STEUBEN DIVISION, CORNING GLASS WORKS

1878, and notable advances have been remarked with each subsequent Paris exhibition. The French artist-craftsmen have advanced the modern movement by outstanding and highly original contributions. At first the tendency was toward the development of enameled, colored, and opaque material and the use of naturalistic shapes, but since the Exposition of 1900 the limpid qualities of the uncolored crystal, with

the art of glass cutting and engraving (see fig. 8). It is a characteristic of our times that in the various centers of the industry there are these two divergent tendencies—the one toward the output of the individual craftsman treating each object as a problem in itself, the other toward the output of the factory attempting to give artistic worth to objects produced in quantity.

H. E. WINLOCK.

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RECENT GIFTS IN THE DEPARTMENT OF MEDIAEVAL ART

Among the most important functions of libraries and art museums is to collect without limiting prejudices, and conserve for the future, documents that have a value in recording the cultural backgrounds of those

Thus it is not without some emotion that one contemplates the fact that all the recently acquired objects to be described in this article were at one time the venerated possessions of rational people and yet that each of them has only by chance escaped complete ruin in war or revolution. The statue from Amiens (figs. 1, 2), had it still



FIG. 1. DETAIL OF STATUE OF SAINT FIRMIN(?)
FRENCH, XIII CENTURY

who produced them. This is the more necessary since it is one of the disasters of war, even to this very day, that such documents are destroyed. The destruction seems unpardonable when one recalls that similar instances have occurred again and again in the history of civilized peoples. Considering the lessons we can learn from man's creations, whether those intended by their makers or those resulting from our own understanding, the thoughtless annihilation of things which have stood the test of centuries is tragic.

been in that city at the time, might well have been lost in the bombardment during the World War. The stained-glass panels (figs. 3, 4), among the most fragile of objects, must barely have survived, either through oversight or through unfailing vigilance, the long years of civil war in France; and the three capitals (see fig. 5) were saved when the cloisters in the neighborhood of Trie were destroyed by the Huguenots in 1571 and again when similar pieces were used for fill in the building of a dam in the region. All these objects have

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FIG. 2. STATUE OF SAINT FIRMIN(?)
FRENCH, XIII CENTURY

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been acquired by painstaking American collectors in the course of years.

The thirteenth-century stone statue of a beheaded saint (figs. 1, 2)¹ is a most welcome gift to the Museum from Mr. and Mrs. Frederic B. Pratt. It is supposed to have come about twenty-five years ago from the old bishop's palace at Amiens. It may be said that this is one of the most desirable

perfect condition. The carefully tooled surface of the face was no doubt preserved by original paint, which must have been removed at some time after the statue ceased to be exposed to the harmful elements. To what extent gilding and paint were used to enrich the statue originally cannot be determined from its present condition, but it is certain that the piece was brightly deco-



FIG. 3. STAINED-GLASS PANEL: THE ANNUNCIATION
FRENCH, MIDDLE OF THE XV CENTURY

mediaeval sculptures ever acquired by the Museum, both because it is superb in itself and because it helps to fill a serious gap in the collections. French "cathedral" sculpture of the thirteenth century, in excellent condition, is rarely obtainable. Most great sculptures of this period have suffered the injuries of time, and many of the statues which are still in architectural settings and are usually thought of as masterpieces, are copies of originals or at least considerably restored. The recently acquired statue must have stood under a canopy or other protecting structure, for the stone of the upper part, except for discoloration, is in virtually

rated when it was first completed and that it was subsequently repainted.

The martyred saint carries his head, which has been severed from his neck. His bishop's costume and accessories include the jeweled miter; the pastoral staff (the crozier is missing); the amice, around the neck; the chasuble; the maniple, over the left wrist; the gloves; the dalmatic, split at the bottom at both sides; the alb, reaching to the feet; and the stole, of which only the ends are showing.

The statue is impressive with a deep, religious solemnity befitting the subject represented. The head is so placed that it stands out undisturbed against the simplified drapery of the upper part of the figure;

¹ Acc. no. 36.81. H. 43 in. Shown this month in the Room of Recent Accessions.

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with eyelids closed, as in a death mask, it gives the impression of complete repose. The draperies are skillfully and carefully arranged. They are realistically rendered, and there are few of the conventionalized details seen in the somewhat earlier Romanesque sculptures, such as those at Chartres.

The attribution of the statue to the Amiens school seems unquestionable, although actu-

tion as Saint Firmin may well stand, at least until further information is forthcoming.

The homogeneous style of the Amiens sculptures may be explained in part by what we know of the history of the cathedral. The former building was struck by lightning in 1218, and reconstruction was begun in 1220. The west façade as far as the cornice below the rose window was com-



FIG. 4. STAINED-GLASS PANEL: THE NATIVITY
FRENCH, MIDDLE OF THE XV CENTURY

ally there appears to be no place in the cathedral in which it might at one time have stood. The figure is probably that of Saint Firmin the Martyr, first bishop of Amiens. The iconography corresponds in all respects to that of this popular and frequently portrayed saint. The head is markedly similar to that of a representation of Saint Firmin which is still on the portal dedicated in his honor. The treatment of eyes, mouth, hair, beard, and mustache, as well as of miter and drapery, can be compared to that in two other statues on the same portal, namely Saints Fuscien and Victoricus. The heads of these martyred saints are carried almost identically as in the Museum's statue. Thus the Amiens provenance and the identifica-

tion as Saint Firmin may well stand, at least until further information is forthcoming.

The homogeneous style of the Amiens sculptures may be explained in part by what we know of the history of the cathedral. The former building was struck by lightning in 1218, and reconstruction was begun in 1220. The west façade as far as the cornice below the rose window was completed by the year 1236. It is therefore probable that the sculptures were produced about 1225–1236. It is to this period that the Saint Firmin (?) may be assigned.

There has also been received as a gift from Mr. and Mrs. Pratt a limestone capital decorated with the symbols of the four Evangelists.² This twelfth-century capital, like others of the period found in northern Spain and southern France, is carved in simple planes. It is of a type hitherto not represented in the Museum's extensive and unique collection of cloister capitals.

The two fine panels of stained glass (figs. 3,

² Acc. no. 36.86. H. 13 in. Shown this month in the Room of Recent Accessions.

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4), have come to the Museum at this time³ from the important bequest of the late George D. Pratt, who was for many years a Trustee. The panels, which are in excellent condition, represent the Annunciation and the Nativity. The figures are shown in canopied niches, developed by four columns supporting Gothic vaulting. The gray architecture surrounding the scenes is made brilliant with yellow stain (*jaune d'argent*) used on the oak-leaf crockets, the columns, and the ribs. Other elements in the design, including the halos, the hair, and the furniture, are similarly treated. The gray and yellow contrast strikingly with the red and black damask-like hangings in the background and the rich blue and purple of the garments. In the Annunciation scene, the angel Gabriel holds the banderole on which are the words *AVE MAR[IA] PLENA*, heralding the advent of the Child. The dove, symbol of the Holy Spirit, is also introduced. The scene is taken from the gospel according to Saint Luke,⁴ which reads: "And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed are thou among women. . . . And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS." In the Nativity panel Mary and Joseph kneel with the Child between them. The stable scene is amusingly depicted with the ox and the ass, the wattled fence, and the shed in the background.

Four panels from the same series are in the Kaiser Friedrich Museum in Berlin and are considered rare examples of stained glass of the Burgundian school of Dijon of about 1440. They are in all respects stylistically identical with the recently acquired pieces; moreover, two of them are the same size as our panels. The other two Berlin panels came from the same window, or series of windows, but are slightly wider, having additional borders.

In a scholarly work Dr. Hermann Schmitz comes to the following conclusions about the Berlin pieces. The glass is related to that of the thriving school of the provinces

³ Acc. nos. 36.01.1, 2. Each panel: h. 25 in.; w. 23 in. Shown this month in the Room of Recent Accessions.

⁴ 1:28, 31.

of Lyonnais and Berry in the first half of the fifteenth century; the precise technique of the drawing of the hair and the plastic modeling of the draperies, which is accentuated by stippling and crosshatching, recall the products of the neighboring French schools of stained glass; the new realistic style of the Netherlands shows itself in the male heads, the costumes, the broken folds of the drapery, and the expressive hands. He further comments on the similar painting of Jacques Daret and the Master of Flémalle.⁵

The "Trie Cloister" will be one of the important units of the new Cloisters, just as it was of the original Cloisters. The Museum's collection of twenty-four similar fifteenth-century marble capitals, eighteen of which are from the former monastery of Trie,⁶ and several old bases is making possible the reconstruction of three sides of a cloister. The missing parts include some bases, the columns, the parapet, and the arches. These parts, which are undecorated except for moldings, have been faithfully reproduced from fragments and portions of the cloister still remaining in France.

In the course of the preliminary studies for the new Cloisters, it was apparent that three capitals of the Trie type were needed to supplement those already in the Museum in order that the cloister might be well proportioned and compose suitably with other elements of the building. As the desired capitals were not to be found elsewhere, Stephen Carlton Clark most generously gave the Museum three capitals from an arcade in his collection.⁷ They not only make possible the architectural arrangement desired, but also considerably enrich our collection.

The capitals are decorated respectively with scenes representing Saint John the Evangelist writing the gospel, a female martyr, and figures at play; the Nativity of

⁵ *Die Glasgemälde des Königlichen Kunstmuseum in Berlin . . .* (Berlin, 1913), p. 41, pls. 67, 68, 6-9.

⁶ The others probably come from the neighboring monasteries of Saint-Sever de Rustan and Larreule near Tarbes, the capital of the department of the Hautes-Pyrénées.

⁷ Acc. nos. 36.04.1-3. In process of installation in the new Cloisters.

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Christ and the Annunciation to the Shepherds; and Christ before Pilate and the Flagellation of Christ. They are cut from large-grained white marble with gray veins. The stone, which was probably quarried at San Béat in the Pyrenees, has turned to a rich yellow with age and is in very good condition. The capital with the Nativity (fig. 5) is perhaps the most beautifully composed

from the monastery of Larreule,¹⁰ where there was once a cloister similar to the other two. There appear to be no records describing the origins of these cloisters, but it is probable that they were built about the same time. A suggestion for the dating of the group is afforded by two of the capitals. One of those in The Cloisters collection is carved with the arms of Catherine, Queen



FIG. 5. MARBLE CAPITAL WITH THE NATIVITY
FROM THE CLOISTER OF TRIE, FRENCH, SECOND HALF OF THE XV CENTURY

of the group. A similar capital with the same subject is in the Jardin Massey at Tarbes, where a series of forty-eight capitals from Saint-Sever de Rustan were set up with their old arches and parapet copings in 1890. Twenty-eight of these came originally from the monastery of Trie, whose buildings, with the exception of the church, which is still standing, were destroyed by the Huguenots. Five other capitals from this region are in the Cleveland Museum of Art.

All the capitals are very similar in style, and were no doubt produced by a local group of sculptors in the county of Bigorre. Those known to be from Trie⁸ and Saint-Sever⁹ are even more closely related than are those

of Navarre and Countess of Bigorre, quartering the arms of her husband, Jean d'Albret. This capital could not have been carved before the date of their marriage, June 14, 1484. Another capital, not in The Cloisters, bears an inscription referring to Pierre II Cardinal of Foix (died 1490), as living at the time it was carved.

JAMES J. RORIMER.

⁸ L. Caddau and the abbé J. Dulac, *Le Cloître de Trie (Les Monuments de la Bigorre)* (Tarbes, 1890).

⁹ X. de Cardaillac, *Le Cloître de Saint-Sever de Rustan . . .* (Toulouse, 1891).

¹⁰ X. de Cardaillac, "Les Sculptures de l'abbaye de Larreule," in *Bulletin de la Société académique des Hautes-Pyrénées*, 1889.

THE BESELLEÈVRE COLLECTION OF TEXTILES

The advent of textiles into the museum world is a matter of recent history. It was at a comparatively late date that serious interest began to attach to this subject, which now forms so important a part of museum activity. Before this time textile fabrics,

dispersed. Three sales were held in 1911 and 1912, with the result, however regrettable from the point of view of original ownership, that numbers of fine pieces were made available to later amateurs.

It is the good fortune of the Museum now to have come into possession of a part of this well-known collection. It has recently been received as a generous gift from the

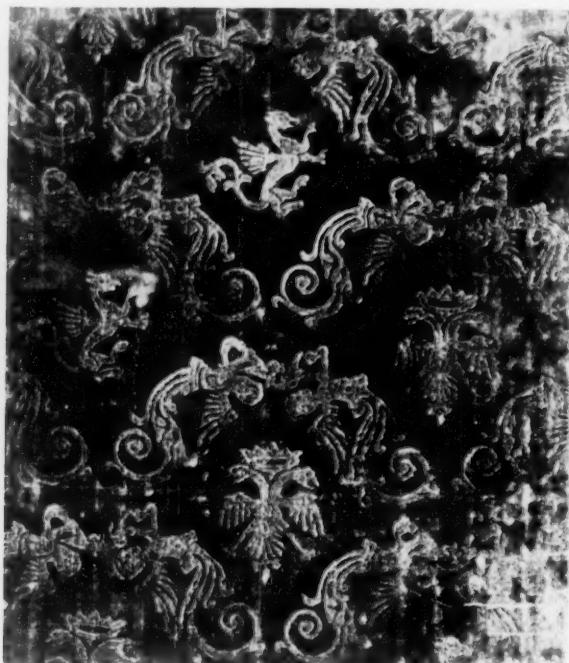


FIG. 1. STAMPED VELVET
ITALIAN, XVI CENTURY

fine though might be their design and great their historical value, had little recognition from the world of art. It can hardly even be said that they were overshadowed by the major subjects of painting and sculpture; they scarcely existed. Consequently, to the early enthusiast endowed with taste and knowledge this form of collecting offered a wide and uncrowded field. The Besselièvre textiles give testimony to the achievement of a talented amateur who, following the steps of the pioneers, made in his day a great and representative collection. Like many another gathered with patience and discrimination, this was in time partially

United Piece Dye Works.¹ As a whole, the amount of material is enormous, although many fragments are included. The collection, which is mainly European, runs into thousands of pieces, and it contains, besides weaves from the fifteenth to the nineteenth century, quantities of fringes, galloons, ribbons, and some printed cottons. Considered in detail, the gift would furnish material for a separate publication. Limited to the space of a BULLETIN article, it can be treated only from the standpoint of its most important features.

¹ A selection of the textiles will be shown this month in the Room of Recent Accessions.

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Among the larger groups is what would seem to be a complete album of the small-patterned textiles familiar to both the sixteenth and the seventeenth century. These are the velvets, damasks, and brocades with small stylized leaf and floral motives seen so often in contemporary portraiture. There are more than four hundred of these examples, small in dimension but perfectly adequate, in view of the size of the design, to represent the type. All varieties of pattern

In addition to the small-scale weaves, there are large-patterned fabrics of the same general period, progressing from the formal, balanced design of the Renaissance to the elaborate baroque of the late seventeenth century. A piece of unusual interest is a Spanish silk of the sixteenth century which combines with a Western pattern floral motives of the East (fig. 2).

Rich in variety are the French silks of the eighteenth century. Here is a wide range of

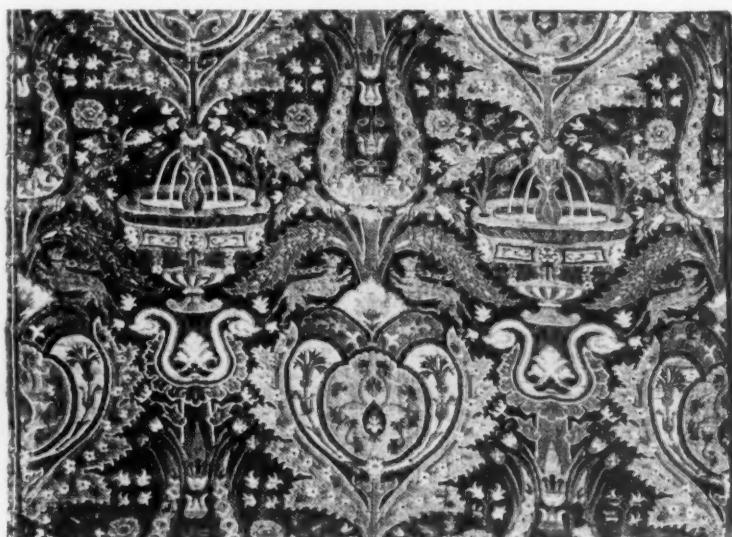


FIG. 2. RENAISSANCE SILK WITH EASTERN FLORAL MOTIVES
SPANISH, XVI CENTURY

may be found—the detached spray, the cut branch, the geometric motive, the flower and animal form, the floral motive within an ogive—in every kind of weave and color. Some are woven in one shade, brown, green, yellow, or plum, the design in velvet on a ground of satin, or blue may be combined with coral, purple with yellow, pink with silver, in widely variegated effect.

Another class includes the stamped velvets, usually small-scale in design, which came into use in the late sixteenth century and were much in evidence in the century following. The example illustrated (fig. 1) is a red velvet with a fantastic design of winged animals and crowned eagles framed by winged figures somewhat sinister of countenance.

the floral patterns that formed at the time the basis of French design. This was the period when technical improvements of the loom enabled the weaver to create hitherto unattainable effects in light and shade. The increased range of color gave to these brilliant and graceful flower designs an appearance of realism. All types and weaves are represented: the colorful if somewhat florid designs of the Regency, the winding ribbons and flowers of the Louis XV era, and the delicately drawn stripes and sprigs of the end of the century. Included among these floral patterns are several examples of chinoiserie, delightfully exotic in effect and the more welcome since they are a type of pattern comparatively rare (see fig. 4). There is also a small group of decorative silks, held

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to be of Italian workmanship, with deep-colored grounds brocaded in figured or scroll patterns in gold.

Still another group is a collection of embroidered dress borders of the early nineteenth century. These pieces, approximately eighteen inches long and half as wide, are quite possibly makers' samples—for they show no sign of wear—and they represent what must have been the finest needlework of the time. In the main, they are designs of the First Empire, the era of straight-hanging, high-waisted gowns with ornamental

pattern. On the heavier materials—silks, satins, and velvets—gold and silver are employed as well, and there is a novel use of silk net fashioned into drapery swags or fillings for ornamental forms. The effect of all these highly colored embroideries is rich and sumptuous. They are, for the most part, as realistic as paintings, and they represent the taste of an era that demanded bold and arresting effects and attached little value to subtleties. In addition to these dress borders, there are embroideries designed for waist-coats. Many of them are large polychrome

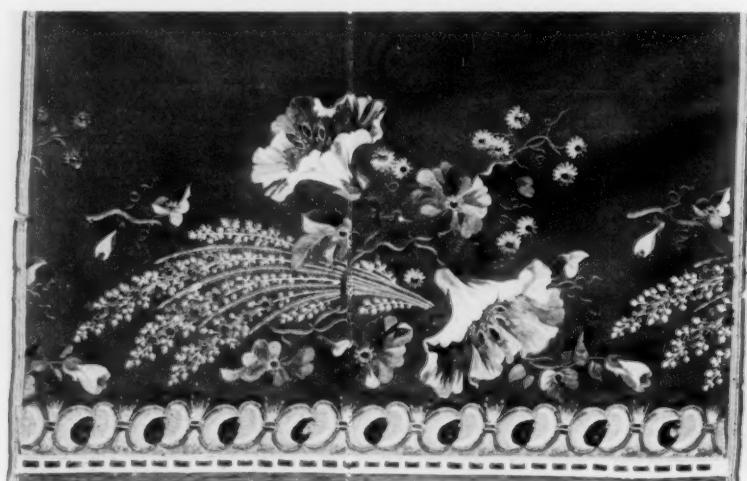


FIG. 3. EMBROIDERED DRESS BORDER, FRENCH, EARLY XIX CENTURY

borders as their chief decoration (see fig. 3 and the cover). The fact that this type of ornamentation is found on court dresses² suggests that these embroideries in all probability were designed for ceremonial wear. The patterns for the most part are vigorously drawn flowers worked in brilliant colors with naturalistic effect, but there are also examples of stylized and geometric forms. On delicate crepes and gauzes white silk is often used, combined with paillettes either as ornamental scrollwork or as part of the design. On sheer linens bright silks appear upon occasion for an effective line of nasturtiums or again for a full-petaled rose

² For example in Robert Lefèvre's portraits of Marie Pauline Bonaparte and Marie Julie, Queen of Spain, in the Musée de Versailles.

flower patterns of the style of Jean François Bony, whose work indeed they may be. These are worked on grounds of dark small-patterned velvet. Other pieces, on plain velvet, show a lavish use of gold and silver threads, sometimes combined with chenille, for their large and elaborately designed flowers. Besides these larger pieces there are dozens of small pieces, mostly broadcloth, whose patterns show running vines and floral sprays, miniature in scale but all executed with the same perfection of workmanship.

Interesting to the student as well as to the designer is a group of silk embroideries on canvas whose angular, zigzag pattern, carried out in shaded silks, is known variously as Bargello work, flame stitch, and

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point d'Hongrie. This type of embroidery, which is very ornamental, was utilized in the seventeenth and eighteenth centuries for hangings and furniture coverings. The pattern is found today, though generally in wool, on the covering of many an eighteenth-century chair.

Finally, there is a collection of men's

A JAVANESE PANTHER
BY HERNÁNDEZ

The exceptionally fine Javanese Black Panther¹ in diorite by Mateo Hernández, which, as a loan, has for the past eight years given so much pleasure to those who have visited the modern European sculpture gal-

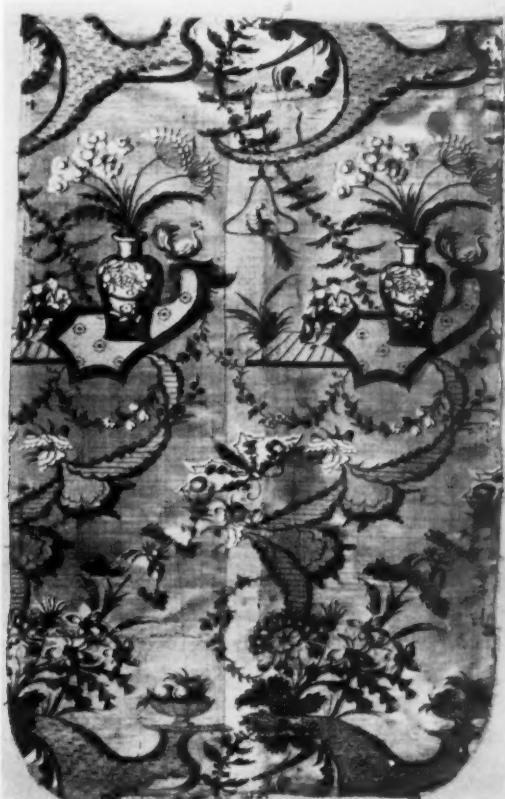


FIG. 4. BROCADE WITH CHINOISERIE PATTERN
FRENCH, XVIII CENTURY

braces of the nineteenth century, when these utilitarian articles were ornamented with needlework. The period of this type of decoration ended about 1830, when elastic came into general use. The braces are worked on canvas in tent and cross-stitch in small figure and flower designs. They furnish one of the later phases of a collection greatly diversified in character and extremely catholic in range.

FRANCES LITTLE.

lery, has now become part of the Museum's permanent collection through the generosity of the lenders, Mr. and Mrs. Joseph John Kerrigan. It is exhibited in the current Room of Recent Accessions.

We are doubly fortunate in the acquisition of this gift, because it is a superb example from the chisel of one of the foremost animal sculptors of the present time, and also because very little of Hernández's work

¹ Acc. no. 35.144.

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has found its way permanently to this country. Indeed, until scarcely over a year ago, when he was finally persuaded to send to New York some thirty-odd pieces of sculpture, together with a collection of drawings and water colors,² he was known to America chiefly through photographic reproductions which had appeared from time to time in magazine articles. Since 1919, when his initial entry at the first *Salon d'Automne* after the war was received with much enthusiasm, he has exhibited each year, chiefly in Paris, although exhibitions of his work have been held also in London and in Madrid.

Hernández was born a little over fifty years ago in the town of Béjar not far from Salamanca. His father was an architect and master builder, and Hernández grew up in the granite-strewn uplands of Spain, so rich in the art of workers in stone since before the Middle Ages. Small wonder that he should describe himself as being "born with a hammer and a chisel in his hand." He began cutting stone at a very early age, and it is said that his father made him carve gravestones as punishment for his boyhood misdeeds. He is entirely self-taught, never having attended an art school of any kind. It is perhaps due to his early and rigorous self-training that he is such an exceptional craftsman. To this day he carries out every stage of his work himself, from the roughing out to the final polishing.

There are numerous stories about Hernández's early progress. The artist himself tells us that his first work was executed in 1897, when he was only twelve years old, and consisted in carving directly on a granite façade in Béjar, giant bees, the emblem of the city. Before he was twenty he had cut a life-size figure of Christ from a block of granite which he had hewn out in the neighboring mountains. Shortly after this he set out for Madrid, intending to enter the Academy of Fine Arts. Professors there discouraged him at the outset, however, trying to force him into a rigid scholastic regime and insisting that he begin by learning to model. While in Madrid he was commissioned to make three portrait busts. After completing this work, he went to Paris,

² For an exhibition at the Brummer Galleries.

where he found a far more sympathetic attitude toward independent thought. Since that time he has made his home continuously in France, and in recent years has had a studio at Meudon near that which was formerly Rodin's.

In the beginning, lack of money with which to hire models led Hernández to the Jardin des Plantes, where, like Barye, he found the animals of absorbing interest and beauty. Day after day he would study them, or, shouldering a block of granite or diorite, set it up before a cage and slowly fashion it into the likeness of the living model before him.

One of the remarkable things about his work is his revival of the method of *taille directe*. Everything which he does is cut directly in the block of stone. Added to the difficulty of this technique is the fact that the materials which he uses are among the hardest known—diorite, porphyry, basalt, and the black and red granites.

The very difficulties encountered have a definite bearing on his work, for the finished sculpture thus becomes a direct translation of the sculptor's conception into the stone itself. There are no intermediary steps to dim or distort it, no other hands or minds to confuse the issue, as is often the case in a work first modeled in the clay and afterwards cast and pointed up by someone other than the artist. Nor can there be any departing from the original idea. Before the first chisel stroke, his goal must lie clearly before him, for an error of any sort is obviously irremediable. As a result of this method, every example of the sculptor's work is unique. Although Hernández's sculpture is carried out seemingly with a minimum of effort, it in reality requires an immense amount of thought, time, and painstaking labor combined not only with a thorough knowledge of form but also with an ability to comprehend and transmit the essential character of his subject. But because of the directness of the sculptor's approach, the result is one of spontaneity and great strength—both simple and profound.

So in the case of the Black Panther we are conscious of the ripple of muscles under the skin, the strength of tendon and bone, the lithe grace and rhythmic forward motion of

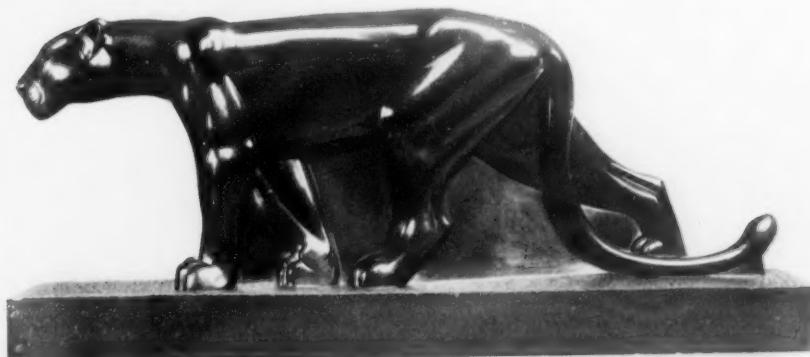
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the big cat on its padded, silent paws. One might even expect the tail at any moment to move with that characteristic, almost imperceptible nervous flick at its very tip. Hernández has caught all this and more, at the same time confining himself to the bare essentials. There is not one superfluous detail, and herein lies much of the charm and effectiveness of his work.

FAITH DENNIS.

passionate and masterly use of brilliant broken color, taken over by him from the doctrine of the neoimpressionists. As canvas for the portrait he used the back of a picture which he had painted two or three years before of a peasant woman peeling a potato—a murky figure in the style of the famous Potato Eaters.

Another work which makes its appeal to current taste is *Tropics* by Rousseau *le douanier*. He shows the now familiar mon-



JAVANESE BLACK PANTHER, DIORITE
BY MATEO HERNÁNDEZ

A LOAN OF PAINTINGS

A considerable group of paintings lent by an anonymous collector gives the Museum an opportunity to show examples of the work of certain late nineteenth- and early twentieth-century painters who are not represented in its own collection. Most of these are French, or are at any rate identified by training and domicile with the French school. The loan includes also a few unfamiliar paintings by artists already well represented in the Museum's galleries.

Particularly interesting as stopping a notable gap is the self-portrait by Van Gogh. It must have been painted about 1887, toward the end of the artist's momentous two years' sojourn in Paris. Not until the preceding year, when he came to the French capital, had the serious Dutchman attempted any tonality but the drabbest, yet in this self-portrait we see already his

keys living their lives amidst the ordered profusion of orange branches arranged in a pattern as though pleached against the flawless sky. A still life of fruit and a distinguished gouache drawing of a Tahitian woman represent Gauguin; Toulouse-Lautrec's acrid style is seen to excellent advantage in *The Englishman at the Moulin Rouge*; Picasso's head of a woman is a strong painting of his "blue period"; Matisse is represented by the early *Head of Nono* and a typical *Odalisque*. There are also enjoyable works by Bonnard, Vuillard, Pascin, Modigliani, Chirico, Utrillo, Kisling, Zak, Dufy, and Van Dongen.

Included among the works of older artists of the French school are a charming early painting of a market place by Boudin, a Girl Knitting by Morisot, a Don Quixote by Daumier, a fine Sisley landscape painted in 1876, an unfinished portrait of his wife by Manet, an unfinished portrait of Mme

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Camus by Degas, a Renoir-like view at Bordighera by Monet, dated 1884, and a House at Cagnes by Renoir himself.

For the pictures from schools other than the modern French, spaces have been found in appropriate galleries. There are, for instance, such splendid paintings as the nude boys in a landscape by Eakins (Gallery B 15) and the impressive early Homer, Mowing (Gallery B 15); the portrait by Vigée Le Brun of Countess Skavronska (Gallery C 25) and the accomplished and ingratiating portrait by Winterhalter of Countess Maria Ivanovna Lamsdorf (Gallery B 19). A few paintings and water colors are to be found in Galleries B 18 a and b. Most of the paintings of the modern French school have been hung in Gallery B 19, where Rosa Bonheur's Horse Fair continues to occupy its accustomed place. Some of the paintings in the loan have not yet been placed on exhibition and are not mentioned here.

HARRY B. WEHLE.

A GIFT OF FURNITURE

Five pieces of New York furniture have lately been given to the Museum by Henrietta McCready Bagg and Ida McCready Bagg in memory of their mother, Anne Carter McCready, and are shown this month in the Room of Recent Accessions. The furniture originally belonged to the donors' grandfather John Carter and was part of the furnishing of his house, which stood at the corner of Delancey and Broome Streets. Mr. Carter was a prosperous stone merchant and provided building material for many of the houses constructed in lower



FIG. 1. MAHOGANY SIDE CHAIR
DUNCAN PHYFE
EARLY XIX CENTURY

Chairs of this kind have not heretofore been attributed to New York; to do so now seems justified in view of the local history and familiar design of the furniture, but particularly because of the presence of chestnut wood in the seat frames and of curved medial braces of cherry beneath the seat, details of construction peculiar to the chairmakers in New York City at the dawn of the nineteenth century.

The recent gift also includes a pair of mahogany side chairs¹ (fig. 1) identical in every way to several chairs, recently added to a private collection, which were ordered from Duncan Phyfe by William Bayard in 1807, as the existing bill bears witness. The top

¹ Acc. nos. 36.60.1, 2, 3. ² Acc. nos. 36.60.4, 5.

New York early in the nineteenth century.

A settee (fig. 2) and a pair of side chairs,² of painted chestnut decorated in color on a black ground, are unusual survivals of the Sheraton style, endowed with more elegance than the average "fancy" cane-seated furniture of the early nineteenth century. The design within the rectangular backs, composed of an urn flanked by two vertical uprights, is a variation of a pattern culled from the *Drawing-Book* that has survived in numerous Manhattan chairs of carved mahogany. The addition of an element above the urn allows space for the most prominent motive of the painted decoration, a rose and narcissus group. The stiles and legs of the three pieces are embellished with a small, white-flowering vine, and the urn is festooned with pearls. The colors employed are green, red, pink, cream, and white; although now somewhat faded they still form an agreeable scheme against the somber ground.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

century, chairs,¹ or on a of the elegance furniture. The , comical up- riation celled g-Book ed in Manhattan and made addition above space prominent of the ion, a cissus s and pieces with a covering turn is pearls. eployed pink, e; al- what form theme mber

rail is carved with the characteristic thunderbolt and bowknot. The frontal surfaces of the stiles, crosspieces, and legs are reeded, a treatment that gives an effect of delicacy by breaking the expanse of the reflections that fall upon the flat planes. The front legs are square in section and curve outward near the floor. This type of leg is of less frequent occurrence in the output of Phyfe's workshop than the turned or X-shaped supports.

JOSEPH DOWNS.

Fairchild with the proviso that he be allowed to use it as a basis for a larger, more finished picture. The second painting, half again as big, was done the following year, 1878, and is the canvas just bought by the Museum.

To anyone who has watched boys sporting in the water, the catching of this instantaneous pose will be a joy. For no matter how firmly the lower boy's feet are planted on the bottom, the softness of his



FIG. 2. SETTEE, SHERATON STYLE
NEW YORK, EARLY XIX CENTURY

THE BATHERS
BY WILLIAM MORRIS HUNT

The Museum purchased this summer an American painting which has long been familiar to visitors, *The Bathers* by William Morris Hunt (1824-1879).¹

As the story goes, Hunt was driving in the country and came upon some boys bathing in the Charles River. The vision of their bare bodies against a background of dark trees so delighted the artist that he hurried back to Boston and dashed off a sketch of the scene. This painting² he sold to Charles

¹ Acc. no. 36.99. Morris K. Jesup Fund. Oil on canvas; h. 38, w. 25 in. Shown this month in the Room of Recent Accessions.

² Bought, 1910, by the Worcester Art Museum.

shoulders and the action of the water make the diver's footing precarious. If he can keep his balance long enough to stand upright before he splashes, he is lucky. While losing none of the breathlessness of the sport, Hunt has achieved a sense of balance that is classic in its beauty.

Henry C. Angell reports the artist as saying of this picture, "I don't pretend that the anatomy of this figure is precisely correct. In fact, I know it is not. It's a little feminine; but I did it from memory, without a model, and was chiefly occupied with the pose. I do think the balancing idea is well expressed, and it is the fear of disturbing that which prevents my making any changes in the contour of the figure. I know that I could correct the anatomy, but if the

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pose were once lost I might never be able to get it again."³ Actually, in the second painting he did make the figure slimmer without damaging the effect.

The Museum's painting was included in the sale of the artist's works at his studio, No. 1 Park Square, Boston, in 1880, the year after his death. It must have been

in the William Morris Hunt Memorial Gallery which she installed in the Museum of Fine Arts, Boston; she returned it to this Museum in 1920.

William M. Hunt had a brilliant and witty mind and exercised a great influence in Boston during the sixties and seventies, much as his pupil John La Farge did later



THE BATHERS
BY WILLIAM MORRIS HUNT

bought in by his family, for it has appeared since in exhibitions as a loan from the estate of his wife, Louisa D. Hunt, and from his daughter Enid Hunt Slater. This Museum showed *The Bathers* as a loan from 1908 to 1914, except for the summer of 1910, when it was withdrawn for the American Art Exhibition in Berlin and Munich. In 1914 Mrs. Slater included the painting

³ *Records of William M. Hunt* (Boston, 1881), pp. 110 f.

in New York. Both spent a short time in the studio of Couture, but Hunt went on to work with Millet for two years and his paintings have something of Millet's broad simplicity. It is largely to Hunt's unbounded enthusiasm for his master that the Boston Museum owes its splendid collection of Millets. *The Bathers* is often quoted as Hunt's most lyrical and graceful work.

JOSEPHINE L. ALLEN.

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NOTES

ATTENDANCE. Visitors to the exhibition Benjamin Franklin and His Circle, held from May 11 through September 13, numbered approximately 92,851.

THE STAFF. Herbert E. Winlock, the Director of the Museum, has been made a Chevalier of the Legion of Honor. A. Hyatt Mayor, since 1932 an Assistant in the Department of Prints, has been appointed an Assistant Curator in that department.

CHANGES IN ADDRESS. In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to the BULLETIN who have been out of town for the summer months notify the Secretary of their return to their city addresses.

ROMAN ART,¹ the eighth volume in the Museum's series of picture books, has just been published and may be obtained at the Information Desk or ordered by mail. Its twenty collotype plates bring together important pieces from the Museum collection, including examples of wall paintings, portrait statues, ceramics, glass, and reliefs in stone and terracotta. The introduction by Christine Alexander, Associate Curator of Greek and Roman Art, gives a brief account of the characteristics of Roman art and of the effects on its development of the Greek types which preceded it.

A PORTRAIT HEAD BY GUITOU KNOOP. The Museum has received as the gift of Chauncey D. Stillman the bronze Head of a

¹ *Roman Art: Twenty Plates with an Introduction*. New York, 1936. 12mo. Bound in paper. Price 25 cents. Earlier titles in the series are *The American High Chest*, *Italian Renaissance Sculpture*, *The American Wing*, *The Acanthus Motive in Decoration*, *Historical Arms and Armor*, *The Private Life of the Ancient Egyptians*, and *Islamic Pottery of the Near East*. Other picture books are in preparation.

Woman¹ by Guitou Knoop. Modeled in 1933 and cast in 1934, it is the second of two examples, the first being in the collection of



HEAD OF A WOMAN
BY GUITOU KNOOP

the Musée du Luxembourg in Paris. This sensitive and penetrating portrait is the work of a young artist who has a most unusual background. The daughter of Dutch and Swedish parents, she was born in Russia and is now a French citizen. She studied in Paris, and her work shows the mark of Despiau's influence. The sculpture is on view this month in the Room of Recent Accessions.

J. G. P.

TWO EMBROIDERED MEDALLIONS with the symbols of the Evangelists Matthew and John have recently come to the Museum through the generosity of Mrs. Benja-

¹ Acc. no. 36.87. Height 13 1/4 in.

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min Moore.¹ One shows the half-length figure of an angel holding a golden book, and the other an eagle, with its wings expanded, clutching a golden book. The symbolism depends upon Saint Jerome's interpretation of the biblical passages Ezekiel 1:4 ff. and Revelation 4:6 ff., which describe four mystical beasts. The medallions were probably attached to epitrichelia and omophoria, vestments worn by bishops in the Orthodox Eastern Church and corresponding to the stole and pallium used in the Latin Church. Vestments with similar medallions have been preserved for two and three hundred years at the monastery of Putna,² in Moldavia. These embroideries give evidence of being Byzantine and of dating from the sixteenth or seventeenth century.

P. S. H.

A NEW EXHIBITION GALLERY. Partly with the assistance of the Works Progress Administration, through the New York City Park Department, and partly with the Museum's own funds and workmen, there has just been completed a new gallery on the second floor of the Museum. It opens from one of the galleries of Far Eastern art (E 8) and from one of those of Near Eastern art (E 14) and will be designated E 15. The additional floor space made available is about 42½ feet long and 20½ feet wide, and the room is so designed that it can have either top or side light.

It is proposed to use this gallery for small special exhibitions, the first of which, consisting of a recently acquired collection of Chinese robes and of some of our Chinese textiles that are only rarely shown, will be opened to the public on November 16. In this instance the gallery will supplement the Room of Recent Accessions, but it will be available from time to time for small loan exhibitions.

UNIVERSITY COURSES IN THE MUSEUM. Columbia University, in co-operation with the Metropolitan Museum, is this semester

¹ Acc. nos. 36.80.1, 2. Colored silk and gold threads. Each: diam. 3 3/8 in. Shown this month in the Room of Recent Accessions.

² O. Tafrali, *Le Trésor byzantin et roumain du monastère de Poutna* (Paris, 1925).

offering to the public a course on Masterpieces of Mediaeval Art. The lectures will be given at four o'clock on Tuesdays and Thursdays in the Lecture Hall of the Museum by various members of the staffs of the two institutions. The names of the speakers and the titles of the lectures will be found in the BULLETIN and in the Museum's Weekly Calendar.

Columbia University and New York University are again giving some of their regular courses in the classrooms of the Museum. Those who wish to obtain information about these courses should apply to the universities.

GALLERY TALKS FOR MEMBERS. During the first half of the current season four groups of gallery talks are offered for Members of the Museum, on Mondays and Fridays, beginning November 2. As was noted in the September BULLETIN, a group of typical classical and Renaissance structures will be discussed by Mr. Shaw, eight talks on notable makers of prints will be given by Mrs. Fansler, Miss Duncan will offer a survey of the art of China, and Miss Abbot will analyze various types of painting.

The two courses of study hours on color and design offered this season for Members of the Museum will give opportunity for both general and special study. On Monday afternoons at three, beginning October 19, a series of six general lectures and gallery talks on the decorative arts will be given, followed by two special series of four meetings each on Design in the Graphic Arts and on Design and Craftsmanship. On Friday mornings at eleven, beginning October 9, there will be a general series on design, also supplemented by shorter courses, in this case on Design in Wall Coverings and on Design in Rugs. Any short series may, of course, be taken separately.

The Monday afternoon course, which meets for an hour and a half, is planned so that small groups may be formed for specialized study, in which any who wish to make objects in techniques that they already know will be given guidance in design and color and in the selection of motives from the collections. The latter half of each meeting will be devoted to such special study.

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This season an experiment is being made in the matter of gallery talks for the children of Members. Beginning November 2, a series will be offered on Mondays at four o'clock instead of, as in the past, on Saturday mornings. The talks are planned to interest boys

and girls from eight to twelve years of age. Themes from the daily lives of the people of ancient Egypt, of China and Japan, of Europe in the Middle Ages, and of colonial America will be presented in informal talks.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

JULY 1 TO SEPTEMBER 1, 1936

FAR EASTERN

Ceramics, Chinese, *Loan of General and Mrs. William Crozier (1)*.
Sculpture, Cambodian, *Purchases (6)*.

RENAISSANCE AND MODERN

Costumes, French, *Purchase (1)*.

MEDIEVAL

Sculpture, French, *Gift of Stephen Carlton Clark (3); Purchase (1)*.

AMERICAN WING

Metalwork, *Loan of Mrs. Henry Parish (1)*.
Textiles, English (2), *Purchase (1)*.

PAINTINGS

Paintings, American, *Purchase (1)*.

MUSEUM EVENTS¹

OCTOBER 12 TO NOVEMBER 15, 1936

LECTURES AND TALKS

FOR MEMBERS

OCTOBER			
16	11 a.m.	Line and Form: English Furniture. Miss Cornell	Classroom K
19	3 p.m.	Design: English Decorative Art. Miss Cornell	Classroom K
23	11 a.m.	Line and Form: American Furniture. Miss Cornell	Classroom K
26	3 p.m.	Design: French Decorative Art. Miss Cornell	Classroom K
30	11 a.m.	Pattern. Miss Cornell	Classroom K
NOVEMBER			
2	11 a.m.	Architecture: Classical and Renaissance, 1. Mr. Shaw	Classroom D
	2 p.m.	Prints, 1. Mrs. Fansler	Classroom A
	3 p.m.	Design: French Decorative Art. Miss Cornell	Classroom K
	4 p.m.	Mummies and Other Matters (Gallery Talk for Children). Mr. Taggart	
6	11 a.m.	Pattern: Woven Fabrics. Miss Cornell	Classroom K
	12 m.	The Changing East, 1. Miss Duncan	Classroom A
9	11 a.m.	Architecture: Classical and Renaissance, 2. Mr. Shaw	Classroom D
	2 p.m.	Prints, 2. Mrs. Fansler	Classroom A
	3 p.m.	Design: Italian Decorative Art. Miss Cornell	Classroom K
	4 p.m.	Knights and Tournaments (Gallery Talk for Children). Miss Freeman	
13	11 a.m.	Pattern: Printed Fabrics. Miss Cornell	Galleries
	12 m.	The Changing East, 2. Miss Duncan	Classroom K
			Classroom A

¹Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue hall.

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FOR THE PUBLIC

OCTOBER				
13		11 a.m. 11 a.m. 2 p.m. 2:30 p.m. 3 p.m. 4 p.m.	The Collection of Roman Art (General Tour) Line and Form: English Furniture. Miss Cornell Oriental Art, 1. Miss Duncan Motion Pictures	Galleries Classroom K Classroom D Lecture Hall Classroom K
14		11 a.m. 2 p.m. 11 a.m. 11 a.m. 2 p.m. 3 p.m. 4 p.m.	Color Distribution: Near Eastern Art. Miss Cornell Mediaeval Art: I-VIII Century Manuscripts (Columbia Lecture). Meyer Schapiro The Oriental Collection; the Near East (General Tour) The Evolution of Furniture Types, 2. Miss Bradish	Lecture Hall Galleries Galleries Classroom D Classroom A Galleries Classroom K
15		11 a.m. 2 p.m. 11 a.m. 11 a.m. 2 p.m. 3 p.m. 4 p.m.	The Art of Egypt, 1. Mr. Taggart The Art of Italy, 3. Mr. Shaw European Decorative Arts (General Tour) Contemporary Design in Wallpaper. Miss Cornell	Lecture Hall Galleries Classroom D Classroom A Galleries Classroom K
17		11 a.m. 2 p.m. 2 p.m.	Mediaeval Art: X and XI Century Manuscripts (Columbia Lecture). Meyer Schapiro Painting in the Netherlands and Spain, 3. Miss Abbot Italian Paintings in the Altman Collection. Miss Abbot Civic Buildings of Rome (Survey of Collections). Mr. Shaw	Lecture Hall Lecture Hall Galleries
18		2:30 p.m. 2 p.m.	Motion Pictures Civic Buildings of Rome (Survey of Collections). Mr. Shaw	Galleries Lecture Hall
20		2:30 p.m. 3 p.m. 11 a.m. 11 a.m. 2:30 p.m. 3 p.m. 4 p.m.	Motion Pictures Interior Design (Gillender Lecture). Francis Lenyon The Collection of Prints (General Tour) Line and Form: American Furniture. Miss Cornell Motion Pictures	Galleries Lecture Hall Classroom K Galleries Classroom K Lecture Hall Classroom K
21		11 a.m. 11 a.m. 2 p.m.	Color and Texture: Tapestries. Miss Cornell Mediaeval Art: Monasticism and the Greater English Churches (Columbia Lecture). Everard M. Upjohn The Collection of Paintings (General Tour)	Lecture Hall Galleries
22		11 a.m. 2 p.m. 3 p.m. 4 p.m.	Types of Painting, 1. Mrs. Fansler The Evolution of Furniture Types, 3. Miss Bradish The Art of Italy, 4. Mr. Shaw The American Wing (General Tour)	Galleries Galleries Classroom A Galleries
24		11 a.m. 2 p.m. 2 p.m.	Design Unity: Contemporary Styles. Miss Cornell Mediaeval Art: Durham and the Norman Conquest (Columbia Lecture). Everard M. Upjohn Painting in the Netherlands and Spain, 4. Miss Abbot The XVIII Century Fan. Miss Bradish	Lecture Hall Lecture Hall Galleries
25		2:30 p.m. 2 p.m.	The Mediaeval Monastery (Survey of Collections). Miss Freeman Motion Pictures	Galleries Lecture Hall
27		2:30 p.m. 3 p.m. 11 a.m. 11 a.m. 2:30 p.m. 3 p.m. 4 p.m.	The Mediaeval Monastery (Survey of Collections). Miss Freeman Motion Pictures Pattern and Rhythm. Miss Cornell The Egyptian Collection (General Tour) Rhythm and Pattern. Miss Cornell Motion Pictures	Galleries Lecture Hall Classroom K Galleries Classroom K Lecture Hall Classroom K
28		11 a.m. 2 p.m.	Coordination of Design and Color. Miss Cornell Mediaeval Art: The Abbey of Moissac and Its Sculpture (Columbia Lecture). Meyer Schapiro The Collection of Greek Art (General Tour)	Lecture Hall Galleries
29		11 a.m. 2 p.m. 4 p.m.	The Evolution of Furniture Types, 4. Miss Bradish The Art of Italy, 5. Mr. Shaw The Mediaeval Collection (General Tour)	Galleries Galleries Galleries
31		11 a.m. 2 p.m. 2 p.m. 2:30 p.m.	Mediaeval Art: Vezelay and Its Sculpture (Columbia Lecture). Meyer Schapiro Painting in the Netherlands and Spain, 5. Miss Abbot Oriental and European Armor. Mr. Busselle The Gothic Cathedral (Survey of Collections). Miss Freeman Motion Pictures	Lecture Hall Lecture Hall Galleries Galleries Lecture Hall

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

NOVEMBER				
1	2 p.m.	The Gothic Cathedral (Survey of Collections). Miss Freeman	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Wallpaper (Gillender Lecture). Nancy V. McClelland	Classroom K	
	4 p.m.	Early American Architecture in the West Indies. R. M. Riefstahl		
3	11 a.m.	Italian Painting (General Tour)	Lecture Hall	
	2:30 p.m.	Motion Pictures	Galleries	
4	11 a.m.	The Collection of Prints (General Tour)	Lecture Hall	
	2 p.m.	Ceramics, 1. Miss Bradish	Galleries	
	2 p.m.	Tapestries, 2. Miss Freeman	Galleries	
5	11 a.m.	The Art of Italy, 6. Mr. Shaw	Galleries	
	2 p.m.	The Oriental Collection: the Far East (General Tour)	Galleries	
	2 p.m.	Milestones in American Art, 2. Mr. Busselle	Galleries	
	4 p.m.	Mediaeval Art: Cloisters in America (Columbia Lecture). James J. Rorimer	Galleries	
7	11 a.m.	Painting in the Netherlands and Spain, 6. Miss Abbot	Lecture Hall	
	2 p.m.	Tapestries from Tournai. Miss Freeman	Lecture Hall	
	2 p.m.	The Muhammadan Mosque (Survey of Collections) Miss Duncan	Galleries	
	2:30 p.m.	Motion Pictures		
8	4 p.m.	The Appreciation of Egyptian Art. Rhys Carpenter	Classroom A	
	2 p.m.	The Muhammadan Mosque (Survey of Collections) Miss Duncan	Lecture Hall	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Pattern and Mass. Miss Cornell	Classroom K	
	4 p.m.	Taxco, the Pearl of Mexico. Ralph Adams Cram	Lecture Hall	
10	11 a.m.	The American Wing (General Tour)	Galleries	
	11 a.m.	Pattern: Textiles. Miss Cornell	Classroom K	
	2 p.m.	Oriental Art, 2. Miss Duncan	Galleries	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	Character in Color: Ceramics. Miss Cornell	Classroom K	
	4 p.m.	Mediaeval Art: Chartres and Its Sculpture (Columbia Lecture). Emerson H. Swift		
11	11 a.m.	French Painting (General Tour)	Lecture Hall	
12	11 a.m.	The Art of Italy, 7. Mr. Shaw	Galleries	
	2 p.m.	The Collection of Roman Art (General Tour)	Galleries	
	4 p.m.	Mediaeval Art: The Cathedral of Notre-Dame, Paris (Columbia Lecture). Emerson H. Swift	Galleries	
14	11 a.m.	Painting in the Netherlands and Spain, 7. Miss Abbot	Lecture Hall	
	2 p.m.	Philadelphia Furniture. Mr. Busselle	Lecture Hall	
	2 p.m.	The Renaissance Palace (Survey of Collections). Miss Abbot	Galleries	
	2:30 p.m.	Motion Pictures	Classroom A	
	4 p.m.	Gardens of Japan. Langdon Warner	Lecture Hall	
15	2 p.m.	The Renaissance Palace (Survey of Collections). Miss Abbot	Lecture Hall	
	2:30 p.m.	Motion Pictures	Classroom A	
	3 p.m.	Early American Furniture (Gillender Lecture). Joseph Downs	Lecture Hall	
	4 p.m.	The Motion Picture as an Art. Erwin Panofsky	Classroom K	
			Lecture Hall	

EXHIBITIONS

Glass, 1500 B.C.—A.D. 1935
Romanticism in Prints
Egyptian Acquisitions, 1934-1935

Gallery D 6
Galleries K 37-40
Third Egyptian Room

Through November 29
Continued
Continued

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
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ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MARGUERITE D. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBRY
Industrial Relations, Director	HUGO ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
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Executive Assistant	G. LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
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	FRANK J. DUNN

MEMBERSHIP

BENEFATORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The *Bulletin* and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. *For further particulars, address the Secretary.*

ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

HOURS OF OPENING

GALLERIES: Saturday 10 a.m. to 6 p.m.
Sunday 1 p.m. to 6 p.m.
Other days 10 a.m. to 5 p.m.

Holidays, except Thanksgiving & Christmas 10 a.m. to 6 p.m.
Thanksgiving 10 a.m. to 5 p.m.
Christmas 1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA: Weekdays and holidays except Christmas 12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. *See special leaflets.*

LECTURES AND GALLERY TALKS

See **MUSEUM EVENTS** in this number. A complete list will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, *see special leaflets.*

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. *See special leaflet.*

CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONE

The Museum number is Rhinelander 4-7690.